India, and the form and ornamentation of Persepolitan buildings readily discernible in the outline and detail of Indian temples. Taking these ideas as correct, the children are older than their alleged parent, for Egypt had ceased to be a kingdom ere the first of India's monuments existed, and Persepolis was built upwards of ten centuries before the oldest Indian structure. Others have asserted in direct contradiction to the opinions just referred to, that India borrowed from Egypt and Persia, taking the buildings of these nations as models and examples. This, though much more feasible, will not stand careful examination, for the styles are so vastly dissimilar in respect to massiveness, and contain so many individual peculiarities, that you are compelled to conclude against all idea of their likeness. Fergusson, who speaks from what with his own eyes he has seen, states that the architecture of Java is decided Hindoo. He likewise notices a resemblance between the temple of Solomon at Jerusalem and the temples of Southern India,—between the toes and gateways of Buddhistic dagobas, and the pagodas and pailoos or triumphal arches of China, as also between the tombs found in India and those of Lycia. The same author imagines our Stone Henge to be a Buddhist monument, assigning as one reason, the fact that the Buddha of the East is the Woden of the Scandinavians,—that Woden who gives a name to one of the days of our week. Finally, we have Tite fancying he can discern a strong family likeness between the old buildings of India and the recently discovered remains of Mexican art; though Catherwood, who brought these to light, far from coinciding with this opinion, agrees with Fergusson that there is no resemblance at all between the styles of the two countries, except in their being rude and exuberantly ornamentative.

We will now leave that which is general and enter more minutely into our subject, with the remark, that in the architecture of India there are seen three separate and distinct modes of construction, the peculiarity and difference of each of which may be readily discerned by their appellations: thus, we have caves, monoliths, and structures,—the first named, being caverns cut into the rocks; the second, rocks hewn into temples, statues, tombs, and shrines; while the last, of course, denotes edifices raised in the ordinary manner by the piling up of material. Taking up each of these divisions *seriatim*, we first come to the caves which were the work of Buddha's disciples. The earliest of these were probably nothing more than natural caverns fashioned according to the wants and ideas of the Buddhist priest or monk who fixed upon them for his abode, and they generally consisted of a small porch or verandah through which you passed into a square cell forming the parlour, study, kitchen, and bedroom of its inmate: this was the germ of those more extensive excavations called Viharas or monasteries, where you see the small cell and porch of the individual hermit expanded into a large and noble verandah, and a grand pillared hall, having its sides surrounded by the numerous cells of a brotherhood of monks, an assemblage of Buddhistic priests. To the majority of these viharas there was attached a chaitya or church; and indeed we frequently find these Indian monasteries in the possession of more than one church, while, on the other hand, there are sometimes as many as six viharas to one chaitya. These cave temples bear a very striking resemblance, as regards internal form and arrangement, to our own old Norman churches, having, like them, the threefold division into nave and aisles, as also what answers to the apsidal termination. Over the nave is a waggon vault,* the aisles being formed with a flat roof. In the most ancient of these viharas and chaityas, we find but little ornament and no idolatrous statues, whereas, in the later and, to us perhaps, the most interesting specimens, we see greater magnificence and artistic display, the walls and roofs being covered with frescoes, the pillars sculptured, and the interiors having a multitudinous array of statues, which, by-the-bye, are not confined to images of Buddha himself, but represent his followers of both sexes. These male and female saints were regarded with about the same amount of superstitious awe and foolish veneration as is accorded to the saints of some Christian calendars. Many of the statues of Buddha possess giant-like dimensions: one at Candi is no less than thirty-six feet high, and painted in most glaring colours. Two other statues at the same place are also very large, and formed out of fine gold. In a temple at Dhubay, the image of the god has diamond eyes. Better to fix on your minds the appearance of these artificial caverns, we will together visit the most perfect and remarkable one now remaining. After walking about two-thirds of the way up a high hill in the vicinity of Carli, you find yourself at the foot of a precipice, the natural rocky face of which has been visited by artists' hands, and fashioned into a noble archway, containing a double storied portico of ornamented pillars, entering through which, you are within the vestibule, and see on either side alto relievo representations of colossal elephants, while immediately in front is a screen adorned with a richly sculptured row of male and female figures: beyond this lies the temple itself, a noble cavern of above 100 feet in length by nearly 46 in width, divided into a triple form, by two rows of columns, the capitals of which woo your attentive notice by their singularly unique character, each one consisting of a large cup or bell finely carved, surrounded by two elephants with entwined trunks, and carrying two male and one female figure: over head is the waggon-arched ceiling of the nave, decorated with wooden ribs: in the distance is the apsis with its colonnade, and having in its centre the daghopa or altar, crowned by the sacred solid dome, around which the priests of Buddha officiated, and to which the votaries were wont to throng, presenting oblations and rich offerings. Around this Buddhist church at Carli are the many cells of a monastery, arranged in two stories, and connected by means of galleries and steps.

Pass we on now to another class of architectural monuments. The Monolithic. These are, as before hinted, imitations of structural works cut out of single masses of rock, and their appearance is, as may well be supposed, most striking and peculiar. They are situated in deep excavations, oftimes exceedingly extensive, possessing much grandeur, and largely adorned with statues, mythological sculpture, and suchlike art embellishments. I think I cannot better illustrate these rock monuments than by giving you a description of an example, which by all accounts is the most beautiful and the most extraordinary: it possesses the attractive name of Kylas or Paradise, and is found at Ellora, a little rural village near to the ancient Hindoo capital of Deoghi or Tagara, in the province of Aurungabad, and it was probably formed in the tenth century, A.C. Being considerably below the level of the ground, you may be in close proximity to it without knowing that you are in the neighbourhood of such a relic of the genius of by-gone artists. You are perhaps walking over the hill little expecting to see its rocky centre bared and its material fashioned into temple and shrine, gigantic sculpture, and richly carved pillar. The very suddenness with which this scene bursts on you greatly enhances its effect and increases its interest. It appears a superhuman work,—a work which the old Roman pantheist would have ascribed to the power of the gods: verily it is like a mighty alto relievo, the produce of chisels handled by giant artists, a scene of fairy land, a truly picturesque and piquant picture. You stand on the brink of an excavation of more than 400 feet in length, by 247 in breadth, and in one place having a depth of above 100 feet. On looking down from this the highest point you see beneath you in panoramic array, a most curious and pleasing congregation of rock-cut temples, porticos, and statues. Rearing itself upwards from the centre, stands the great temple with its sanctuary and gigantic statue surrounded by baloonies, from whence, in days of yore, there issued the solemn music of the religious festival. Outside this sacred inner court, and on a higher level, is the noted chapel of Nandi, and the grand entrance pavilion; while in one place your eye rests on the strikingly grotesque outline of a portico, upheld—not by columns but—by the massive sculptured effigies of immense tigers and enormous elephants; and in another it is greeted with a view of the varied form of finely carved columns and aspiring obelisks; the whole excavated group being enclosed by a cloister, the square pillars supporting which are covered with mythological subjects, and romantically approached by the aid of two bridges connected with some flights of steps: over all is spread a thick vestment of decorative sculpture, and other architectonic enrichment, united with a vast diversity of form, and an almost endless variety of detail; the *tout ensemble* compelling you not only to admire but to wonder,—to wonder that Ancient India should have possessed artists with sufficient inventive boldness to conceive, and with persevering energy enough to carry out so marvellous a work as the transformation of a rocky hill into architectural monuments. Truly art then gained a noble victory over nature, conquering its elements, and moulding them into forms according to its own pleasure, and suited to its purpose. Kylas remains to us as a magnificent, a worthy, and an instructive material expression of the artistic genius which dwelt in Eastern architects of olden time.

Leaving this Indian Paradise, we proceed to notice the last of the three classes into which we have divided the architecture of India. The two modes of art development already illustrated are peculiar to India: caves and monoliths are not general: they are not to be found in other countries, and they consequently are novel. It is not so with structures: they are common, and universally spread over the whole world, civilised and uncivilised; ranging from the hut composed of commonest wood, to the palace built of finest and most costly marble. Notwithstanding, however, the structural remains of India cannot compete with the other two classes in regard to novelty of construction and uniqueness of effect, yet are they excessively interesting, and well deserving of attentive consideration.

The oldest Indian structures now in existence are undoubtedly the pillars or obelisks, and the Dagobas. The first mentioned served as records of the offerings and gifts made to temples, some of them dating back as far as the reign of Asoka, or 240 B.C. The Dagobas* were circular buildings of one or more stories, having a domical roof with a tee supporting an umbrella, or in some cases umbrellas of state. They were erected to receive relics, which formed amongst the disciples of Buddha early objects of reverence and worship. Around these relic shrines there stood a row of rectangular and frequently sculptured columns. In this colonnade was placed the gateway or gateways of peculiar construction, being in fact tremendous trilithons, and exhibiting a top-heavy appearance. To gain some idea of the usual nature of the relics so carefully enshrined, let us visit the pagoda of Rangoon: it is of four stories, and "contains the staff of one Buddha, the water-dipper of a second, the bathing garment of a third, and eight hairs from the head of the last." In the small and completely darkened sanctuary of a temple at Candy, there is to be seen the principal and most precious Buddhist relic now remaining—it is no less than the left eye-tooth of Buddha himself. The priest describing it says, "Its dazzling whiteness shames the purest ivory, its form surpasses all excellence hitherto beheld, and its size that of the largest ox tooth." This glorious relic is inclosed in several boxes, some of pure gold; the outer one of silver gilt adorned with numerous gems, and fastened with three locks. Till lately our Government acted as its custodians; but Lord Torrington returned the keys with great solemnity to the native prince.

The most important and prominent structures in India are of course those raised for the ex-

* Although the Indians very frequently employed the arched form, they were entirely unacquainted with the constructive arch.

* A view of a Dagoba, from a drawing on the spot, by the writer of this paper, will be found in vol. iii., p. 107.

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